WAMH Records

Staff - Correspondence, announcements, airplay lists

1970-1976

Box: 2 Folder: 55

WAMF Ramon Valenzuela 10-2-70 50 copies

WAMF RADIO PERSONNEL INFORMATION SHEET

NAME_____ CLASS_____
(Please Print)

LUCAL ADDRESS_____ PHONE_____
(Dorm) (Box)

STUDENT AT: A.C._____ SMITH_____ MT. H._____U.MASS._____ OTHER_____
(specify)

INTERESTS: DJ (Announcing)____ MUSIC DEPT. (Auditioning & filing)____

COMPUTER & SECRETARIAL _____ NEWS & INFORMATION_____ OTHER_____

MUSICAL TASTE AND PREFERENCES:

FCC LICENSE DATA: FIRST CLASS____ THIRD CLASS____ OTHER___ NONE ___

HAVE YOU HAD ANY EXPERIENCE IN RADIO, SPEECH ARTS, OR MUSIC?_____
IF YES, PLEASE ELABORATE:

AVAILABILITY: FALL SEMESTER_____ SPRING SEMESTER_____ SUMMER_____

WHEN ARE YOU REGULARLY NOT AVAILABLE (e.g. classes, sports, other extracurricular activities)?

WHEN DO YOU EXPECT TO BE REGULARLY AVAILABLE?

IF YOU CHECKED "DJ" OR "NEWS" ABOVE, PLEASE SPECIFY YOUR PREFERENCE FOR TIME SLOTS:

WAMF
241

1c

AN EVALUATION SHEET?

The idea of this sheet is that you will listen to a minimum of two shows a week, and listen to them critically. Then fill out this sheet, in a serious manner, with your reactions. It will ehlp us evaluate how everyone is doing and it should help you develop some objectivity when doing a show yourself. Also, if you don't fill these out, then it will be left to me to decide who is doing a good job - don't leave it to me - your judgements will influence mine. kFinally, and I gues s obviously, do not sign your evaluations. Hand them in when you come down to do your weekly show.

I. Format

1. Station I.D.s yes____no____
2. Were records identified .....yes___no___sometimes_____

II. Contnet

1. What was the"sound" of the show

2. Was there variety in the types of music - blues, jazz, folk in addition to rock.....yes___no___ did it need variety_____

3. Were there any unusual or imaginative aspects of the show, good or bad.....mention them specifically

4. Did you get bored or was it interesting

III. Announcer Style

1. Did you like him as a person _____
   an announcer _____

2. What did you like about him and what didn*t you like, in that order.....

3. Did he know his music?

LV. Further Commetns.....about show, jock, msuic, or other

PLEASE WRITE MORE NEATLY AND CLEARLY THAN I TPEY

Page ____ 9/29/70 80

Date: / /

RADIO STATION WAFF
AMHERST, MASS.
89.5 mHz

....EST / EDST....

S.I.	Begin Announcement	Scheduled	Type	Name	Announcer
		6:59pm	T	Sign-on	
		7:00	N/NET	News	
	- - - - - -	7:04	PSA	PSA*	
				_____sec.	
		7:05	REC/ENT	Music	
	- - - - -		PSA	_____sec.	
		8:00			
	- - - - -		PSA	_____sec.	
		9:00	N/NET	News	
		9:04	REC/ENT	Music	
	- - - - -		PSA	_____sec.	
		10:00			
	- - - - -		PSA	_____sec.	
		11:00	N/NET	News	
		11:04	REC/ENT	Music	
	- - - - -		PSA	_____sec.	
		12:00 am	L/SP	Midnight Sports	
		12:10	REC/ENT	Music	
	- - - - -		PSA	_____sec.	
		1:00	T	Sigh-off	

WAMF - Ditto - S.C. - Punched
P. Kaval - 9/29/70 - 50 of 1

Page #_____

Date: __/__/____

WAMF RADIO
Amherst, Mass.
89.5 mHz

est / edst

S.I.	BEGIN	ANNCMNT	TYPE	SCHEDULED	SHOW	ANNOUNCER
			T/SI	6:59 pm	Sign-On	
			L/NET/N	7:00 pm	NEWS	
			REC/ENT	7:04	ROCK, PART I	
			PSA		* psa _____sec.	
			L/N	8:00	WEATHER	
			REC/ENT	8:01	ROCK, PART I	
			PSA		* psa _____sec.	
			L/NET/N	9:00	NEWS	
				9:04	ROCK, PART I	
					* psa _____sec.	
			L/N	10:00	SPORTS HEADLINES	
			REC/ENT	10:02	ROCK, PART II	
					* psa _____sec.	
			L/N	11:00	NEWS	
			REC/ENT	11:05	ROCK, PART II	
			L/N	12:00 am	MIDNIGHT SPORTS	
			REC/ENT	12:10	ROCK, PART II	
			T/SI	1:00 am	Sign-Off	

WAMF
Nov 5,70

R. Valenzuela
A.D.

Xerox
Chuck 75 copies

WAMF
FULL STAFF
MEETING

MONDAY, NOV. 9
10:00 PM
CONVERSE
RED ROOM

REFRESHMENTS AFTER THE MEETING IN THE CONVERSE GOLD ROOM

WINE & CHEESE

IN CELEBRATION OF THE FIRST WEEK
OF FULL PROGRAMMING !!

WAMF

FULL STAFF

MEETING

MONDAY, NOV. 9

10:00 PM

CONVERSE

RED ROOM

35 061 nm 5/4/70

W A M F - 40 HEAVY HITS, PICKS & HEAVY HITS(bound) / Week ending 5/17/70

last week	this week	title & artist
15	1	THE LETTER Joe Cocker
8	2	REFLECTIONS OF MY LIFE The Marmalade
2	3	YOU KNOW MY NAME Beatles
1	4	MAKE ME SMILE Chicago
20	5	DON'T BE AFRAID Keef Hartley Band
25	6	RIDE CAPTAIN RIDE Blues Image
18	7	LOVE LIKE A MAN Ten Years After
23	8	THEM CHANGES Buddy Miles/Freedom Express
33	9	IZABELLA Hendrix Band of Gypsys
10	10	VOLUNTEERS/WE CAN BE TOGTHR Jefferson Airplane
4	11	VEHICLE Ides of March
32	12	CINNAMON GIRL Neil Young
5	13	WOODSTOCK C, S, N & Young
-	14	ROOM TO MOVE John Mayall
6	15	LOVE OR LET ME BE LONELY Friends of Distinction
36	16	I'LL BE CREEPIN' Free
22	17	RUN THROUGH THE JUNGLE Creedence Clearwater
14	18	SPIRIT IN THE SKY Norman Greenbaum
30	19	WESTBOUND #9 Flaming Ember
3	20	CECILIA Simon & Garfunkel
17	21	PUPPET MAN 5th Dimension
12	22	UP THE LADDER TO THE ROOF Supremes
38	23	DON'T WASTE MY TIME John Mayall
16	24	SLOW DOWN/COTTAGE CHEESE Crow
9	25	GET READY Rare Earth
7	26	HEIGHDY-HO PRINCESS Neon Philharmonic
24	27	WORLD IN CHANGES Dave Mason
40	28	LAY DOWN Melanie
39	29	SO EXCITED B. B. King
27	30	FIRE & RAIN R. B. Greaves
35	31	OH HAPPY DAY Glen Campbell
11	32	GOTTA HOLD ON TO THIS FEELING Jr. Walker & the All Stars
31	33	ONION SONG/CALIFORNIA SOUL Marvin Gaye & Tammi Terrell
13	34	AMERICAN WOMAN/NO SUGAR Guess Who
19	35	LOVE LAN Watts 103rd St. Rhythm Band
29	36	REACH OUT AND TOUCH Diana Ross
26	37	EVIL WAYS Santana
21	38	CALL ME Aretha Franklin
pick	39	DARKNESS, DARKNESS/ON SIR FRANCIS Youngbloods [DRAKE
-	40	MY DARK HOUR Steve Miller Band

PICKS

A. SPIRIT IN THE DARK
Aretha Franklin w. Dixie Flyers

B. SWEET BABY JAMES/SUITE FOR 20 G
James Taylor

C. I CAN"T TELL THE BOTTOM FROM THE TOP
Hollies

HEAVY HITS(bound)

A. SHIP OF THE FUTURE
Edison Electric Band

B. FEELIN' BLUE
Lenny Williams

NUMERICAL PROGRESS IN DIRECT PROPORTION TO AIRPLAY, REQUESTS AND LOCAL SALES.

Apologies for the spots - our bookworm has dandruff.

This Week	Last Week	Title & Artist
1	1	THE LETTER Joe Cocker
2	2	REFLECTIONS OF MY LIFE The Marvelads
3	3	YOU KNOW MY NAME Beatles
4	4	MARE ME SMILE Chicago
20	5	DON'T BE AFRAID Reef Hartley Band
25	6	RIDE CAPTAIN RIDE Blues Image
18	7	LOVE LIKE A MAN Ten Years After
23	8	THEN CHANGE Buddy Miles/Treedom Express
33	9	ZAMBELLA Mendrix Band of Gypsys
10	10	VOLUNTEERS/WE CAN BE TOGETHER Jefferson Airplane
4	11	VERTICLE Ides of March
32	12	CRIMSON GIRL Neil Young
12	13	WOODSTOCK C., S., N & Young
14	14	ROOM TO MOVE John Mayall
5	15	LOVE, OR LET ME BE LONELY Friends of Distinction
26	16	I'LL BE CREEPIN' Free
22	17	RUN THROUGH THE JUNGLE Creedence Clearwater
14	18	SPIRIT IN THE SKY Norman Greenbaum
30	19	WESTBOUND #9 Flaming Ember
8	20	CECILIA Simon & Garfunkel
17	21	PUPPET MAN 5th Dimension
12	22	UP THE LADDER TO THE ROOF Supremes
28	23	DON'T WASTE MY TIME John Mayall
16	24	SIGN DOWN/COTTAGE CHEESE Crow
9	25	GET READY Rare Earth
21		

This Week	Last Week	Title & Artist
7	26	BEYONDY-NO PRINCESS Mason Philharmonic
24	27	NORLD IN CHANGES Dave Mason
40	28	LAY DOWN Melanie
39	29	SO EXCITED B. B. King
27	30	FIRE & RAIN B. B. Greaves
35	31	ON HAPPY DAY Glen Campbell
11	32	GOTTA HOLD ON TO THIS FEELING Jr. Walker & the All Stars
31	33	ONION SONG/CALIFORNIA SOUL Marvin Gaye & Tammi Terrell
13	34	AMERICAN WOMAN/NO SUGAR Guess Who
19	35	LOVE LAN Watts 103rd St. Rhythm Band
29	36	REACH OUT AND TOUCH Diana Ross
26	37	EVIL WAYS Santana
21	38	CALL ME Aretha Franklin
pick	39	DARKNESS, DARKNESS/ON SIR FRANCIS DRAKE Youngbloods
-	40	MY DARK HOUR Steve Miller Band

PICKS

A. SPIRIT IN THE DARK

B. SMART MARY JANES/SUITE FOR 20 G
James Taylor

C. I CAN'T TELL THE BOTTOM FROM THE TOP
Hollies

HEAVY HITS(Sound)

A. SHIP OF THE FUTURE
Edison Electric Band

B. PERLIN' BLUE
Lenny Williams

NUMERICAL PROGRESS IN DIRECT
PROPORTION TO AIRPLAY, REQUESTS
AND LOCAL SALES.

WAMH 12/17/71

WAMH JANUARY GREETINGS

Dear Person:

Thank you for your interest in the WAMH January term activities. Our first meeting will be at the studios at 10:00 AM on Tuesday, January 11. I will probably be here earlier then that, however, so if you are here around the fourth, give the station a call and all may begin early. On the 11th I hope that we can arrange future meeting times.

What you have gotten yourself into is an introduction to radio from the creative end. You will learn the equipemnt and skills needed to produce programming that is (educational)/entertaining/interesting, and directed toward the tow themes of the course, "community" programming and special production work, the former being mostly identified with working with people and the latter with studio equipment. We will shower you with ideas on what sort of things can be done along these lines, but it is generally accepted that you will bring as much to WAMH as it will try to give to you.

As for other ideas mentioned in a handout we have circulated and you may have seen, they are open as well as many others. I hope to see you on the 11th or before - bring a friend if you can. Questions? I will be in the area until the 22nd, at WAMH 542-2288 or home 253-9072, or call the station when you get back (do that anyway so that we will be ready for you)

WAMH is in the basement of the south entry way of Pratt Dormitory at Amherst College (Pratt is the building just behind Converse where the 5-College bus arrives) Let us know if you have transportation problems. Thank you. Larry Wissow

WAMH 5 of 1

WAMH
Amherst College

October 21, 1971

To all station members:

The public affairs and special programming branches of the radio station desperately need manpower if they are to continue to function. Below I have listed several things which really need doing. I would hope that you will find something here which will interest you.

1. Public Service Announcements--the Valley. We need two people to compile the many announcements we get of local lectures, concerts, etc. into a manageable form. Preparing these announcements for air-play is vital if WAMH is to serve the five-college area and should only take a time commitment of one hour per week.

2. Public Service Announcements--General. We often receive PSA spots from HEW, NIH, and other government and non-government organizations. We have an obligation as a hopefully responsible radio station to get some of these things on the air. Two people could handle this easily. Time commitment: one hour per week.

3. Special Events in the Valley. As you all know, there are a lot of really fine lectures, concerts, etc. which occur every week in the valley. We would like to put these events on the air on a regular basis, but to do this we need 5-7 people willing to tape about one event a month. All it means is taking a tape-recorder and a mike along to a lecture which you would have gone to anyway.

4. Pre-recorded programs. The station gets a lot of tapes, from organizations like the UN, the Navy and NASA. A lot of them are good, but we can't use them unless they are auditioned and made ready for the air.

5. Programming Guide. 2-3 people with journalistic ability and some time to commit could probably triple our listening audience by writing, printing and distributing a Programming Guide.

If you are interested in any of the above, we certainly hope you are, please leave a note for me in my mailbox at the radio station and I'll get in touch with you.

With best wishes,
Robert Steinbrook
Robert Steinbrook
for WAMH

WAMH 60q2 BLW.
9/29/71

SOME GENERAL COMMENTS ABOUT RADIO STATION EQYUIPMENT....

Board, the A board is basicly a mixing amplifier. It allows an operator to select (with switches) various audio sources and control their individual levels (using amplifiers and pots [short for potentiometers]). Depnding on their design, boards can be mono or stereo, and have an audition channel besides having a program channel and a cu system.

Program channel is a phrase used to describe a circuit within the board which usually is fed out of the board and into the transmitter chain (which item will be explained later on). So, when an input (such as a turntable) is switched into the program channel, it is fed to the transmitter (and onto the air). A stereo board will have a stereo program channel. That is, all switches are double -- one side for left and one for right, and there are stereo amps and pots (which, by the way,are essentially volume controls) to control the levels of both left and right simultaneously.

A board may be equipped with an Audition Channel. This is usually identical to the program channel except that it is not fed to the transmitter under normal operating conditions. It is used within the studios only -- possibly for production or special effects. As with a program channel, an audition channel may be either stereo or mono.

A Cue System is a set of circuitry within the board which allows the operator to "cue up" audio sources. F'rinstance: on a reel-to-reel tape recorder one can (using the cue system) find the part of the recorded material that he wants to put on the air without using the program channel -- in other words without playing the tape over the air while he's trying to find the part he wants. On many boards, the cue system can also be used as an intercom between studios within the station and to talk to people at remote locations (referred to as "talkback").

All radio station control rooms have monitor systems which allow the people in the studio to hear what's going out over the air. The monitor speakers in a control room are switchable so you can listen to the program channel, the audition channel (if there is one), and the air product. The "air" monitor is just a radio tuner that's set to your station. So, you're listening to what an ordinary listener hears. Any on-the-air studio uses relays in it's monitor speaker wiring so that when the mike is turned on in the studio, the speakers automatically turn off. This prevents an undesirable effect called feedback. Feedback occurs when something is continually being reamplified. The amplifiers, in the case of feedback from studio monito are the program amplifiers and the monitor speaker amps themselves.

After the audio signal has been mixed and amplified by the board, it passes through several pieces of equipment referred to collectively as the Transmitter Chain or the program chain. This equipment would normally include limiting and compressing equipment and the transmitte itself. Limiting and compressing equipment is used to keep the audio signal near some predetermined volume. It is necessary to limit so that the signal does not get too loud (and distorted) and it's necessary to compress (bring up low levels, e.g.: people with very soft voices who don't turn up their mike pots) to prevent tranrmission of inaudibly low signals. These two pieces of equipment may be stereo or mono, depending on one's mode of broadcast. The transmitter is the final piece of equipment in the transmitter chain.

If the transmitter is located somewhere other than the studios, there has to be a way of remote controlling its function. A remote control unit consists of switches to turn the transmitter on and off, and meters with which to monitor how well the transmitter is operating. This must be checked and noted in the logs every half hour to be sure we transmit signal at the power specified in the station's FCC licens

Radio Stations, licenses, etc.

Radio stations in this country are regulated by a government agency called the Federal Communications Commission ("FCC" for short). This bunch pretty much acts in a passive role towards radio stations. That is, they don't go out of their way to make trouble for people or to do people any special favors. They are also hopelessly trapped in their own bureaucracy.

The requirements for an ordinary radio station in terms of licensed personnel are:

--that there be somebody on the station with a first class license (this guy would be the chief engineer for the station; getting a first class license is tough).

--that anyone else who has to turn the transmitter on and off or to take meter readings (that indicate how the transmitter is performing ...these readings have to be taken every half hour.) must have a third class license from the FCC. A few things to note, though:

  --a third class license is not at all hard to obtain. There are study booklets available to prepare you for the test you have to take to get the license.

  --the test for the license isn't difficult...about 75 multiple choice questions, most of which are common sense (some of which, however require you to read through the booklet.).

  --you don't need any license to actually broadcast so long as there's someone in the station at the time you're on the air who can sign the logs (in which the transmitter readings get written down).

  --since getting a license is a relatively easy thing to do, it avoids complications if you do get one.

In terms of working on a radio station, non-engineer types need become familiar only with the equipment located in the studios. The first class engineers will worry about the transmitter and whatever maintenance and adjustment may be needed in the equipment.

The main reason for becoming comfortable working with the studio equipment is that it should become relatively unimportant for anyone working in radio. It's only a means to an end -- communicating with an audience. If you're uneasy or nervous about what you're doing when you're on the air, your audience can tell. It distracts them from what you're trying to do or say. Point of fact: with a little practice, anyone can get to know the equipment in an average radio station. A detailed knowledge of electronics is absolutely not necessary. A certain amount of self confidance and practice is necessary, though. Further, while equipment brands may vary from studio to studio, the basic operating techniques rarely vary. Once you've learned the equipment in one station, working at another station requires little or no "re-learning".

Another reason to know the equipment (all the equipment) in a station is that it allows you to do production. (That is, pre-taping anything from a thirty second promotional spot for an up coming event to making a one hour documentary on some news, public affairs, or educational subject.)

The only limitations that you should allow to be placed on your air product are those imposed by a lack of creativity -- you should never be limited by technical factors.

NOTES, COMMENTS, ETC. ON radio

Part I: the Technical Side of Things

Associated Press Machine, the ...
The A.P. service is a nation-wide network which feeds us broadcast news (this is the type of service we receive) via a telephone network from various national and regional offices (our regional office is in Boston). The information is transmitted in the form of electrical pulses which are interpreted at our end by a keying unit located under the printing unit. There are two small lights on the front of this keying unit: a red one which, if lit, indicates that the telephone company line that the pulses come in on is malfunctioning (in which case call the A.T.&T. number on the machine and report it);and an amber light which should flash each time the keying unit gets a pulse. So, if the machine isn't working and the carrier fail light (the red one) is not on, then something is wrong with the machine itself, in which case call the number for A.P. thats on the machine and report the problem.
Each time the AP sends out a story (such as a Five Minute Summary) it precedes the story with a code such as "AP68R". The number indicate that this was the 69th story filed today (since midnight). At the beginning of each new story, they type a dateline; that is, the name of the city or country where the story originated. When reading copy, one does not read the dateline. Each time a major section of copy is finished it is foolowed by a short code such as:

RH1158PES FEB 10 or JK431AED 7

means: a guy with initials RH filed the story. It cleared at 11:58 PM Eastern Standard time on FEBruary 10th.

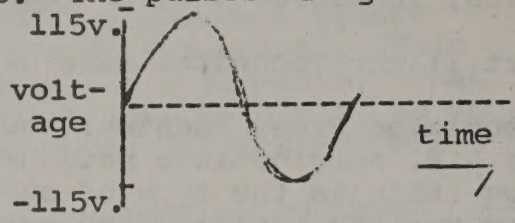
JK filed the story which cleared at 4:31 AM Eastern Daylight time on the 7th day of the month.

The AP sends five and ten minute summarries. Ten minute summaries are split up by putting roughly half the material in parentheses. If you read only the material not in parentheses, you have a five min. summary. Spot Summaries are generally headlines, which can be used separately or as an intro to a longer newscast.
If something goes wrong with the machine so that we miss a reasonable amount of news or necessary sports scores due to either of the two problems mentioned above, one can call the AP in Boston (collect) and request that if they have time, that they send what we missed again.

Remote Audio Sources ...
Remote lines provided by the telephone co. are one means of getting an audio signal from a remote location to our studios. These lines are sometimes referred to as loops. Telco makes a big distinction between local and interexchange lines. Interexchange means that the line extends outside of our exchanges: 542-,253-,etc. We use remote amps to boost the signal at the remote location before sending it back to the studio. Unless powered by battery, these amp s must be plugged into a wall outlet at the remote location. Further, two terminals on the amp marked line must be connected to the termination that Telco installs. Finally if there is a ground terminal on the remote amp connecting it to the wall outlet, prevents AC hum.
When a remote line gets into the station, it's usually terminated on the patch panel and can be plugged into a line to the board, a tape deck, etc. Besides closed loops of this sort, we can get telephones installed at the remote location which use head sets. One dials our station from the remote location and can then be patched onto the air or into a tape deck. This type of service is often referred to as DDD (direct distance dial).

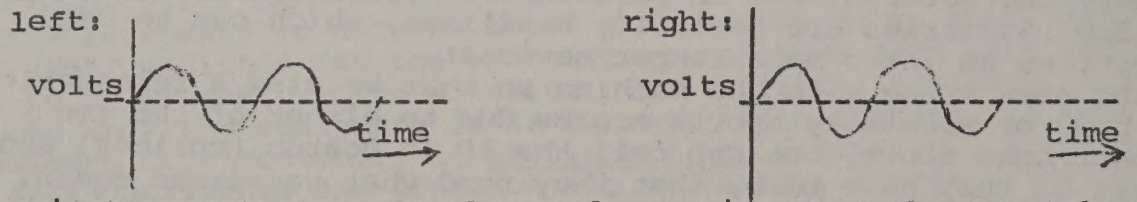
A Few Basic Ideas About Electronics ...

Wires carry audio signals in the form of pulses. The pulses are generally in the form of waves. Waves are often represented in visual form on graphs: The vertical axis is voltage, and the horizontal axis is time. When somebody says that house current is 115 volts alternating current, it means that the voltage on the wall outlet goes from 0v. up to 115v., down to -115v. and back up to 0v. during each cycle. House current is 60 cycles/second (sometimes abbreviated 60Hz), so the voltage on the line goes through the above described cycle sixty times every second. The number (60 in this case) which we label in cycles per second is called the frequency (it tells how frequently the wave repeats each second). House current voltage (115v.) is preety high. Audio wires generally carry much less voltage, but they work on the same basic idea. We'll talk about electricity again in a minute, but lets look at sound: voices and music.

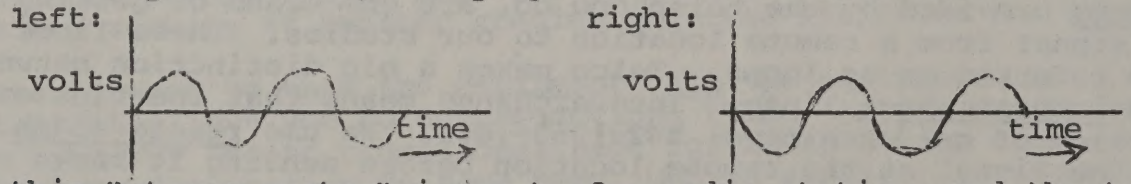


When one plucks a guitar string it vibrates. This vibration is amplified by the hollow body (in an acoustic guitar) or an electric amp (in an electric one) so that it can be heard at a distance. O.K. The string happens to vibrate at a certain very specific frequency. Each different note corresponds to a particular frequency. Bass notes are low frequency and treble notes (like flutes) are high frequency. The vocal chords (sp? work pretty much the same way a guitar string does, except they (vocal) are capable of creating many different tones at the same time. So the curve for a spoken word won't look like the simple sine curve at the top of the page. The range of audible sound runs from about 50 Hz (cycles per second) to about 15,000Hz (sometimes written 15kHz, the letter k being the standard abbrev. for thousand). Microphones are devices which change sound waves into electric waves.

Besides frequency, electric waves can have another property called phase. Suppose we have a stereo system (two channels: L and R) which consists of a record changer, an amplifier, and two speakers. When these components are properly connected, the graph of the signal arriving at the speakers might look like this:



However if I were to reverse the leads com ing from the turntable to the amp for the right channel, the graphs would look like this:



Now if this "stereo system" is part of a radio station, and the transmitt is broadcasting in stereo (and therefore has to make an [L plus R] signal for its main channel), we can add the graphs of L and R to see what kind of signal is going out on the main channel. Well if one adds the two graphs immediately above this sentence, one gets a straight line accross the graph at zero -- or no sound at all. This condition is described by saying that the two channels are out of phase. The first pair of graphs on this page show a left and right channel that are in phase. Broadcasting out of phase in stereo is, generally speaking, not toosmart, because your mono listeners hear practically nothing. However certain special effects can be achieved by purposely varying the phase relationships of 2 stereo channels...see phasing under section on Tape Decks.

Some More Basic Ideas About Electronics ...

An Amplifier is basicly a device that increases voltages. Some amps don't raise the voltage of all incoming frequencies proportionally. For instance, the amps the phone co. uses in its regular telephone cicuits emphacize certain frequencies in the human voice. This is fine for voices, but it's not so good for music because the amp would stress frequencies (i.e., amplify them more) that should not be stressed if the original program material is to be faithfully reproduced. On the other hand, an equalized loop (see remotes) utilizes amplifiers that do not overly stress any particular frequencies. Among the class "equalized lines", there are several types, depending on up to what frequency the line is equalized. Two standard equalized lines are 8000Hz and 15000Hz (the first is good enough for AM radio stations, due to the frequency lim tations of AM broadcasting, and the second is good enough for FM stations Needless to say, lines equalized to 15kHz cost more than any other type. An amplifier is said to give flat response when it does not overly emphacize any special frequencies. Generally speaking, it's good to have a flat amplifier.

One exception to the "generally speaking" platitude that I just wrote is our Audimax and Volumax. Depending on how they are adjusted, they can raise the incoming voltages (which are different depending on the individ levels of each part of the music) up to relatively the same voltage. Tha is, feed a signal to the transmitter that has a relatively constant loudness. This is somewhat desirable because it makes the VU levels on the meters on the board much less critical. In other words, you don't have to worry to much about exact levels on the pots.

In pretty much the same way that an amplifier can have flat response, a microphone, turntable, tape deck, etc. can also have flat response. In the case of the turntable, however, this may not have as many advantages as one might think. On turntable pre-amps, one often finds an equaliza- tion switch. The reason for this is that due to the physical properties of a record, certain frequencies don't come accross as loud. There is a standard method of electronically compensating for this called RIAA equalization. Records usually sound best when amplified with this kind of equalization. Some pre-amps also have high cut circuits (which can be switched in at your option) to allow you to electronically remove the scratches by de-emphacizing the high range of frequencies. This isn't completely effective in eliminating scratches, but it helps.

Microphones may have similar equalization techniques (to emphacize the human voice). And tape deck pre-amps might have (depending on how good they are) some circuitry to account for the physical frequency response characteristics of recording tape.

Volume controls and pots (potentiometers) do the opposite of an amp. They cut down voltage or level by means of inserting some resistance in circuit.

The voltages used in the audio cicuits in our station can be roughly classed according to the voltages they carry:

low level:	medium level:	high:
all mike lines, turntable lines before they get pre-amplified.	program lines from board to transmitter & in between, TT lines after pre-amp, tape deck lines.	studio monitor lines, (115v. power lines are very high!).

A relay is an electronic switch which can be bought in a variety of different ways. One common application in a radio station is for speaker muting. When a d.c. (direct current) voltage is sent to the rela (from the key switch for the mike on the board), the relay diconnects the speaker leads in the appropriate studio thus turning off the speaker

(REmote Lines cont'd)
The phone company provides lines of varying quality, determined pretty much by the distortion present on the line. Normal telephone service has amplifiers in the lines which stress certain frequencies related to human voice levels. However Telco provides better lines called Equalized Lines which means that the amplifiers in these lines do not stress any certain frequencies, that is, they give flat response. One can order lines which are equlized up to various frequencies, for instance, up to 8000 or up to 15,000. (See Frequences later on). Equlized lines sound better than non-equlized lines.

Transmitters etc...
Transmitters are devices that convert audio signals carried on wires into audio signals carried by radio waves, by making use of the fact that audio waves have a property called frequency, which permits them to be electronical diferentiated. Frequency means the number of times a wave occurs per second. A wave is a varying voltage. A sine curve is an example of a wave. Frequency is genereally measured in cycles per second or hertz (Hz), for instance, 89.5 MHz ("megahertz") means 89.5 million cycles per second, or waves per second, whichever you prefer. Each broadcast station is assigned by the FCC to broadcast radio waves at a particular frequency. FM (frequency modulation) is a particular method of encoding audio signals into radio waves, by which the transmitter changes its output frequency very slightly for each deviation in the pitch (frequency, high or low) and volume of an audio signal. This process of changing its output frequency is referred to as modulation.
Stereo is an audio method which allows recording and reproduction of two channels, left and right. We create this in the studio and send it out on two lines to the transmitter. The transmitter takes the two signals, L and R, and combines them and broadcasts them on its center channel, (for example, on 89.5 MHZ). It also takes the two siganls and subtracts the right signal from the left signal electron_ically and braodcasts this combination a few thousand cycles away (on the FM band) from the main cahnnel. So, a mono listener whose radio receives only the main channel (89.S MHZ exactly) can hear the left and right sides of the program material together, and someone with a stereo radio can hear each channel (L and R) in the appropriate speaker because his radio has the necessary circuitry to extract and L and R from the two signals that the transmitter broadcasts (i.e. [L plus R] and [L minus R]). If somewhere in all the electronic equipment used for broadcasting the siganl is mangled such that [L plus R] is a weaker signal than it should be, due to an effect called phasing, the mono listener doesn't hear all of the original program material. This will more fully explained under a section on phasing.
Transmitters can also be equipped to carry a third program channel (which cannot be picked up on normal radios, stereo or mono) referred to as a sub-carrier, or SCA, short for subsidiary communications authorization. This is the way stores and restaurants get their background music. A local radio station has its transmitter equipped for SCA and rents the necessary special receiver to the store which plays it over a public address system.
The transmitter readings we take each half hour at the station are required by law to insure that our signal remains within the parameters specified on our license.

Requirements for On-The-Air Work, WAMH

Tests:

The disc jockey must pass 2 qualification tests. First, he must successfully pass a "board qual", in which he must demonstrate the ability to handle all electronic apparatus in the Master Control Room. This will be a test designed to simulate an actual radio broadcast. The test will be recorded if possible to go over mistakes. Prior to this board qual, Freshmen have several weeks in which to attend teaching sessions at the station. ALL students operating WAMH EQUIPMENT MUST DEMONSTRATE COMPLETE KNOWLEDGE OF ALL TECHNICAL FACETS OF BROADCASTING BEFORE THEY ARE ALLOWED ON THE AIR.

Second, anyone wishing to be an announcer or speak on the air must take a "voice qual". This is not a talent test, but merely a test of speaking ability. For instance, one must be able to do station identifications lasting 5,10 15,30 secs, each. One is also asked to speak for a minute on anything, and read newspaper copy. This will insure that timing on the air is proper and that the announcer has no major speech defects.

Rules for Disc Jockeys:

1) Must take complete, proper and legible logs, this requirement by law. This includes transmitter, program, and when available, music logs.
2) The disc jockey is responsible for the station and all events occuring while he is on the air.
3) The disc jockey should take all calls for station personnel and make a memo out to those who are called, leaving a message and time. This is due to the fact that often there is no one in the office.
4) Disc Jockeys are responsible for keeping the control rooms in perfect condition, and noting any mechanical problems and untidy situations in the station in their day's logs.
5) Only one person is allowed in MCR besides the DJ.
6) In the event of a serious emergency, THE DJ should alert campus security and the management whenever necessary and immediately.
7) Signing off of the air should be done in any situation where operating the station would be dangerous to the station, its occupants, or the College as a whole.

OBSCENITY, OFFENSIVE REMARKS, AND RESPONSIBILITY

Amherst College Radio prides itself in being part of the media which often ventures into new and different areas of communication. The spirit of intellectual curiosity and the right to know, our constitutional privileges makes for excellant and exciting as well as informative programming. Whether it be different music, explosive issues or disc jockey/audience communication in the language of today, WAMH offers its select audience the finest in entertainment.

This means that our disc jockeys and announcers are expected to have the knowledge of what is necessary and what is needlessly offensive and obscene. No one will ever be punished for exploring angles that need to be explored, but there is great danger in abusing the rights of the audience and the media by making useless or derogatory remarks for the sake of nothing but stimulating a response.

Basically, each WAMH disc jockey is well known to the audience because they are different personalities, with different tastes. No one is told what to say or do. We hope that they are the best judges of this themselves.

In any event, the law at this writing still makes it clear that any obscene remarks on the air can result in the closing of the station for good, and loss of license. The trustees of Amherst College own the license of WAMH, and they are ultimately responsible for paying the fine or the loss of a license. But the person on the logs as being the operator at the time of the complaint will know and bear the responsibility for whatever actions take place.

At this time, the FCC is also looking into music itself as a source of propaganda for drugs, sex etc; this question remains to be decided in the courts.

Phones

The Disc Jockey may make available, and is, in fact, asked to announce our telephone number 542-2288 for requests or information on college and community activities. However, THE TELEPHONE CALLER AND THE CONVERSATION IS NEVER TO BE PLACED ON THE AIR WITHOUT SCREENING THE CALL BY MEANS OF TAPE DELAY. WITHOUT TAPE DELAY, THE DJ HAS NO CONTROL OVER THE UNKNOWN CALLER. FURTHER, THE DJ IS NEVER TO REPEAT ANY UNCONFIRMED NEWS REPORTED BY PHONE.

The disc jockey bears the responsibilty for the music and conversation that reaches the audience. WAMH has never had a serious incident of a DJ not considering this responsibility before broadcasting something which might cast a shadow over Amherst College or WAMH.Think about it.

See manual for discussion of FCC third class license

IMPORTANT: THE LAW REQUIRES THE DJ TO GIVE A STATION IDENTIFICATION EVERY HALF-HOUR WITHIN FOURMINUTES OF THE HALF HOUR AND HOUR. THAT IS, WITHIN TWO MINUTES OF EITHER SIDE. "WAMH, AMHERST" IS ENOUGH, BUT YOU CAN, OF COURSE, EMBELLISH IT WITH WATEVER YOU LIKE. REMEMBER TO LOG THE STATION ID.

STATION SECURITY & PLANT FACILITIES PRATT HALL

(In this section is included a recent sketch of the physical plant."W" means window, all of which have steel grating. All doors shown have locks,except the swinging doors on bottom of map.The three major sections are "C" complex, which is isolated by locking door (A). The "MCR" complex is available through door (B) which is open during broadcasting. The MCR door has a "Closer" mechanism which closes the door automatically and it is locked to the outside. The MCR door should always be closed to prevent noise and unwanted visitors. Studio "B" is usually kept open for visitors and guests.)

Description of Studios

MCR-Master Control Room.
Studio "A"-Small news booth for reporting.
Studio "B"-Large studio for group interviews,visitors,group recording.
--These studios all connected by intercom and windows.--

"X"-General Mailbox

CCR-Production Studio,emergency broadcast studio.
Music-Currently houses the music dept.,but contains furnishings for an additional studio for recording or interview work.Separated by window from CCR.
News-Houses teletype machine, news center.Can be furnished with broadcast equipment for emergency news reporting.

++++++++++++

Rules for Station Security

Note; Responsibility for the station and its equipment lies upon the person broadcasting from MCR assuming no one else of management position is on the premises of WAMH. The disc jockey on the air holds the only means of opening the other offices, other than official key-carrying persons. Thus he is responsible. For the protection of the disc jockey and the studios, the following rules are in effect:

1) MCR door always closed. All studios locked at all times when unoccupied. Jocks should check all doors after and before going on the air. All visitors must be told to stay in Studio B. Only ONE visitor is allowed in the MCR booth besides the jock.

2) The jock should never give access to unauthorized persons.

3) Records are never to leave MCR. To audition, use the audio unit in MCR. Records are NEVER to be lended or borrowed by ANYBODY.

4) In case of emergency, security must be notified immediately. This includes the usual , such as FIRE, explosion as well as unauthorized tresspassing, fighting,theft and threats of any nature to jock, station or college.

5) Notify management immediately if any of the above has been violated. If previous jock has violated rules, or something is missing, note it right on your log, as you will be held responsible otherwise.

OPERATION - BROADCASTING REQUIREMENTS

Since WAMH is available to members of the five college community and(all who have been trained amd are officially listed as staff members) there is sometimes questions as to whether people who are no longer on the staff, or people from other schools should be allowed on the air. The following rules stand:

1) Jocks should never relinquish control of MCR to persons not officially on the staff of WAMH (its list) unless these persons bear a written and dated authorization by the Director of Operations or the General Manager. If said persons attempt to go on after you, politely explain your refusal. If they persist enough to become annoying or if they are suspicious, do not hesitate to notify the security police. Lock up immediately after your slot is over, if the next person has not arrived or if the person is unauthorized. Never LEAVE the station alone at any time.

2) No non-member or former member of the station is to be allowed on after midnight without express permission and notification by the Executive Board.

3) There is to be NO broadcasting after official hours are over, since the security police are instructed to make sure the station is not operating at these times. If the the station is not operating at a time within regular hours, arrange,by informing the program director, for your entrance into the facilities to begin broadcasting.

4) It is needless to say that the jock should never create hazardous conditions on the air that would endanger the station, its equipment,staff or surrounding environment.Should a member of the staff be guilty of violation of any of the rules, expulsion may be necessary, to be decided by the executive board or by the General Manager or the Director of Operations.

The FCC LICENSE, THIRD CLASS

Ironically, you don't need a license to go ont the air. You do, however, need one to take meter readings on the transmitter which you must take every half-hour. Until you get your license, someone must take transmitter readings for you and sign your transmitter logs.

The license is easy. You don't have to speak. It's like a learner's permit test. You study a small booklet available for 75 ¢ which lists in detail all pertinant laws and definitions of broadcasting. You can go into Boston or New York and take the test for three dollars. Barely anyone flunks unless they've never studied and don't know anything.

We will be making rides available, hopefully by the first month after you have been trained to run the show. Once again, don't think twice about this until you have to. It's no obstacle to you enjoying radio work.

Copies of this booklet will be made available either from us for cost price or from the US Printing OFFICE.

(by the way, it is a law that the licenses of the staff be posted in the radio station within visible range of the control board, along with the license of the station)

The Music Department

Although there is much more to learn then what is covered here, we hope that this will give you a brief idea of the functions and importance of the music department to the radio station. The music department,like departments in any organization, must work along with other units to keep things going. However, while the disc jockey is virtually free to play any music he wishes, it is the music departments job to make sure this music is available.

The Music Department

1) Receiving new records and ordering damaged records is the first priority. Record distributors usually come through with the latest stuff; but the music dept. must occassionally phone and write companies when service is lacking. When a reading of BillBoard tells us to expect a new album, we make sure we get it. Ordering records by catalog for staff orders, replacements and additions requires much writing and step 2:

2) Maintaining relations with record companies, the music dept. tries to make itself known to the distributors, insuring good service. Frequent writing, and a weekly computor print-out of what we are currently playing sent to all our distributors makes things easy for them and thus for us. Proving to these people that we know music and our audience knows that fact tends to get these guys to give us good service--it pays off for them.

3) Keeping our library up to date with computer techniques insures that we have at our fingertips the music we need and that each record is listed in our computer index. Over four thousand albums alone exist in our library, including hundreds of classical, not to mentions thousands of 45's.

4) Screening the immense number of records we receive each month requires many people to "audition" the records and fill out slips with recommendations about each song on each album. We take only what we think people will like from the usual bunches of mediocre music put out each week. The Disc Jockeys themselves usually audition their brand of music as it comes to our offices.

5) Making sure what kind of music fits in at what times, what people are going to play it, and how these people are going to find out about new music is the job of Program Director and the music department. First, we decide what type of music goes best at what hour of the day. Then, who's best to play it. Then, the music dept. makes available latest information about the music and groups appearing, to keep the jock informed of his music.

WAMH 160 q 5 9-10-71

WAMH-AMHERST COLLEGE RADIO

STAFF APPLICATION FORM -- 1971-1972 School

Name Post Office Box

Class Dorm./Housing

A) Have you any interest or experience in electronics and/or engineering?

YES NO

B) Are you interested in being an engineer for WAMH?

YES NO

C) Do you hold either or any of the following FCC licenses?

Third Class Second Class First Class None

*

Section 1:Disc Jockey-Music

If you are interested in having your own radio show, please fill out the following section. If not, go to the next section:

THIS SECTION FOR MUSIC DISC JOCKEYS ONLY!

What type of music do you enjoy the most(Assuming this is what your radio show would most consist of)

____Classical
____Oldies
____Top 40 Rock-Bubblegum
____Progressive Rock (inc. Acid Rock)
____Jazz
____Folk
____Soul
_____Other

Please check each music-type that you are interested in, check only those you enjoy most and have a solid amount of knowledge in.

Are you knowledgeable in classical music and composers? YES NO

Favorite Rock Groups,best song you like:_____

(Please list additional interests in coming sections regardless of your interest in being a disc jockey)

Section 2:News,Public Affairs,Community Service

If you are NOT interested in either being a newsman,broadcasting news, or doing public affairs shows, do not fill in this section, go on to the next one.

Are you interested in doing the on-the-air part of news,public affairs,and community service, or would you prefer to do off-the-air work?_____

AMH APPLICATION, PART TWO

Check your interests:

Comments on what you would like to do:

____Editorial
____Local News & Public Affairs
____Regional,national news,public affairs
____Arranging special guests and taping such interviews
____Producing music "specials"
____Compiling daily,weekly event calendars

Section Three:Publicity and Public Relations

Have you any special qualifications or strong desires to do publicity, and public relations?What? YES NO _____

Do you enjoy art work,writing? YES NO

Section Four: Music Dept.

Do you keep up to date on new music releases? YES NO

Interested in establishing service with record distributors and acting as WAMH representative? YES NO

Enjoy compiling weekly surveys? YES NO

Making sure we have latest music releases? YES NO

Interested in learning our computer methods for compiling information, surveys, etc for music dept? YES NO

Section Five: Office & Secretarial

Interested in performing secretarial functions? YES NO

Corresponding with other campus stations,maintaining station functions, upkeep and efficiency? YES NO

Section Six: Production

Interested in making sure top music put on special"hit" cartridges, supervising production of recordings for identifications, public service announcements? YES NO

Comments, suggestions:

_____

_____

Previous broadcasting and media experience,if any:

_____

_____

11 12 13 14 15

NAME CLASS

POST OFFICE BOX SCHOOL

FILL IN HOURS DURING WHICH YOU ARE UNAVAILABLE

	SUN	MON	TUES	WED	THURS	FRI	SAT
7							
8							
9							
10							
11							
NOON 12							
1							
2							
3							
4							
5							
6							
7							
8							
9							
10							
11							
MIDNITE 12							
1							
2							

71-72WAMH

Greetings,

We are pleased to know that you are interested in joining the ranks of Amherst College Radio! We warmly welcome your interest, and offer in the following a brief description of WAMH and the staff. Please read this over at your convenience and fill in the accompanying application immediately. Send along the schedule sheet as soon as you are reasonably certain of your hours. Remember that none of this paperwork is anything more than one way of us getting to know what you want from your year and your participation in WAMH.

We'll be getting in touch with you once we settle down with all this lousy paperwork. It'll be soon. By the way, if at any time we can help you in any way with getting settled here at Amherst College, don't hesitate to let us know.

Positions at WAMH:

While one usually thinks of radio as music, you will soon learn that there is much more to a radio station. At WAMH, you can participate in as many of the various areas as you like.

Disc Jockey- All types of music is offered by WAMH, and we need all types of people to play it. You need only be able to speak English audibly so that it may be understood.We will teach you how to run everything yourself and we will make available all you need to keep you on top of your favorite music scene.

News,Public Affairs,Community Service-Whether you choose to be part of the on the air finished product or whether you would rather do the research, compiling and other facets of off the air work that make such programs successful, you can find a wide range of opportunity to do your own thing in these areas.

Publicity,Public Relations-Making sure WAMH is well

and depended on, as well as helping maintain our position as top station in the five college area is a challenge and a considerably "executive" job.

Music Department-- Supervising our weekly survey, keeping in touch with distributors, making sure we have all the best releases is just a part of this important job.

Office & Secretarial-- Keeping the place running smoothly and doing the paperwork for a radio station gets you right on the inside of WAMH.

Production-- Its the off the air engineering and production that keeps a radio station on the air. "Nuff Said?

We'll be in touch soon about our first staff meeting and all the necessary training sessions, at your convenience. WAMH is a great time (those staff wine parties are wonderful) and it gets to be a family gathering quickly. We look forward to hearing from you soon. In any event, if you're not interested, we hope you'll be sure to tune us in, 89.5 starting immediately. While we'll be on part time until we get the regular schedule set up, you can bet 89.5 is the place to be.

Thanks again, and welcome to Amherst!

WAMH 60/1 Mg 5-8-72
Returned Original

WAMH STEREO FM

AMHERST COLLEGE AMHERST, MASS. 01002 413-542-2224

May 10, 1972

Dear

Looking at the performances of the staff this past year, I have tried to single out a few people whose efforts have made a distinct contribution to the quality of the station to say, "Thank you very much!". Though I would have prefered to speak to each of you individually, a letter seemed to be the best mode of reaching as many of you as possible.

As your chief announcer this coming year, I want to make clear what my position is and how I will be able to serve you. First, all anouncers will be meeting regularly to discuss grievances, suggestions, and plans. By reserving a section of Valentine Annex or some other similar means, we will be able to mobilize our efforts to create a better, more coherent and cohesive program of entertainment and education. If this idea sounds too abstract, let me give you a few specific examples: Does WAMH have all the records you want? Are conditions in MCR always ideal for you? Who is programming what? Would you like to do a special on a specific musician? Does anyone outside the station ever know what you are doing before you do it? These are just a few of the many topics that need constant,up-to-date review. By co-ordinating our efforts with Publicity, Music and Programming Departments, your life on the station will be more fun and your audience will expand with the subsequent rise in quality.

I will make available a short, but strong program in broadcasting technique. The course will take place next fall and will be mandatory for new disc jockeys and suggested for experienced ones. Since it will take time to train the young announcers,your participation next fall is desperately needed.

Almost everyone I have talked to personally lately is enthusiastic about the coming year. The increase in power, conversion to stereo,improved publicity,expanded educational programs, and finally a corps of faithful workers like yourself make the outlook extremely auspicious.I have two goals: 1)To fill the airways every possible moment of the day and night, 2)With the best crew of polished, happy broadcasters this school has ever known. With your help we can easily make this dream a reality.

Any questions? I am

Sincerely yours,

Pete Sawyers
Chief Announcer
WAMH

P.S. You can reach me at 542-3382 in 201 North this year.I'll let you know my new address for next year as soon as possible.

Miscellaneous 200 of 1 12-10-75

DECEMBER 5, 1975

WAMH STEREO FM

Playlist published bi-weekly.

[redacted] AMHERST, MASS. 01002 413·542·2224

Box 318, Station 2,

AIRPLAY (numbers indicate average plays/week)

DYLAN/"Hurricane" (10) requests!!!
HENDRIX/Midnight Lightning (21) requests
NEIL YOUNG/Zuma (16) requests
LITTLE FEAT/Last Record (10) requests
JONI MITCHELL/Hissing (8)
HOT TUNA/Yellow Fever (7)
STEELEYE SPAN/All Around My Hat (7)
ROXY MUSIC/Siren (6)
PATTI SMITH/horses (6) already
JEFFERSON STARSHIP (5) requests still
WHO/By Numbers (5) "Slip Kid"
BAKER GURVITZ ARMY/Elysian Encounter (5)
SPRINGSTEEN/Born to Run (5)
10 C.C./"Art for Art's Sake" (4)
SPARKS/Indiscreet (3)
DAVE EDMUNDS/Subtle (3)
ELECTRIC LIGHT ORCH./Face the Music (3)
BRIAN PROTHEROE/Pick-Up (3)
TRACE/Birds (3)
RALPH TOWNER/Solstice (3)
PAUL SIMON/Still Crazy (3)
ELTON JOHN/Westies (3)
HISTORY OF BRITISH ROCK III (3)
FLASH CADILLAC/Sons of the Beaches (3)
RUFUS/W/ Chaka Khan (3)
RORY GALLAGHER/Against the Grain (3)
OZARK MT. D'D's/CAR OVER THE LAKE (3)
JOHN LENNON/Shaved Fish (3)
BILLY COBHAM/Funky Thide (3)
TUBES/Tubes (3) requests
STEVE HOWE, OUTLAWS, MICHAEL MURPHEY, LESLIE WEST BAND, SMALL FACES, SLY STONE, RUSH, DAVID ESSEX, ROBERT PALMER, PYE HISTORY OF BRITISH POP, DEEP PURPLE, TOM WAITS, ROY HARPER (import), JOHN KLEMMER, GIL SCOTT-HERON, GRAEME EDGE, AND MICHAEL FENNELLY (2 apiece)

JAZZ AIRPLAY

Ralph Towner
Billy Cobham
Julius Hemphill
John McLaughlin "Where Fortune Smiles"
John Klemmer
Urszula Dudziak
Herbie Hancock
Julie Tippitts

RETAIL REPORT (in descending order of concurrence as "top selling")

FLEETWOOD MAC/Fleetwood Mac
JONI MITCHELL/Hissing, also Blue
AMERICA/Hits
CHICAGO/Hits
EARTH, WIND & FIRE/Gratitude
CAT STEVENS/Numbers
BAND/Northern Lights
JIMMY CLIFF/Follow My Mind & Harder They Come
CARLY SIMON/Hits
PAUL SIMON/Still Crazy
ELTON JOHN/Westies
KC & the Sunshine Band
LITTLE FEAT/Last Record
WHO/By Numbers
PINK FLOYD/Wish You Were Here

That's all for this time.
Any suggestions, hype, and general feedback to,

Bill Lord

Bill Lord, Music Director
WAMH-FM
Box 318, Station 2
Amherst, Massachusetts 01002
413-542-2224
413-542-2288

2007 11-19-75

WAMH STEREO FM
[redacted] AMHERST, MASS. 01002 413-542-2224
Box 318, Station 2,

November 20, 1975

HEAVY PLAY(in descending order)

STEELEYE SPAN
BOB DYLAN "Hurricane"
BAKER GURVITZ ARMY
LITTLE FEAT
RORY GALLAGHER
HOT TUNA
LEO KOTTKE
BILLY COBHAM
K.C./SUNSHINE BAND
STANLEY CLARKE
WHO
PAUL SIMON

ABOVE AVERAGE PLAY
GIL SCOTT*HERON
SLY STONE
QUICKSILVER MESSENGER SERVICE
OZARK MOUNTAIN DAREDEVILS
HISTORY OF BRITISH ROCK 3
DAVID WERNER
ELTON JOHN

AVERAGE PLAY
DR. DEMENTO'S DELIGHTS
JOHN LENNON
LES MCCANN
CHILLIWACK
TRACE
JULIE TIPPITTS
LUCIFER'S FRIEND
ERIC CARMEN
MICHAEL FENNELLY
AIRTO

JAZZ PLAY
STANLEY CLARKE/Journey to Love
KEITH JARRETT/Backhand
HERBIE HANCOCK/ManChild
John Klemmer/Touch
TIM WEISBERG/LISTEN TO THE CITY
JARRETT/GARBAREK/Luminessence
OSCAR PETERSON/w/Dizzy Gillespie
ELLA FITZGERALD/Montreux
TONY WILLIAMS/n/t
JOHN MCLAUGHLIN/Where Fortune Smiles
URSZULA DUDZIAK/Urszula

Especially Choice Cuts

Dylan/"Hurricane"
Steeleye Span/"Batchelor's Hall"
"Black Jack Davy"
Baker Gurvitz Army/"People"
K.C./Sunshine Band/"That's the Way"
Paul Simon/"Still Crazy"
Gil Scott-Heron/"Johannesburg"
Quicksilver/"Flames"
Chilliwack/"If You Want My Love"

NEW ARRIVALS/IMMEDIATE PLAY
NEIL YOUNG!!!!
JIMI HENDRIX
ROXY MUSIC
RALPH TOWNER
RUFUS

That's all for now.
Have a good Thanksgiving,
Bill Lord
Bill Lord, Music Director

WAMH 200 of 1 2-6-76

FEBRUARY 6, 1976

WAMH STEREO FM

AMHERST, MASS. 01002 413-542-2224

Box 318, Station 2,

Playlist published bi-weekly.

AIRPLAY (in descending order by average #plays/week)

PETER FRAMPTON/Frampton Comes Alive (20)
JOURNEY/Look Into the Future (16)
BOB DYLAN/Desire (13)
KINKS/Schoolboys in Disgrace (11)
EARTH, WIND & FIRE/Gratitude (10)
KAYAK/Royal Bed Bouncer (9)
QUEEN/Night at the Opera (9)
JOAN BAEZ/On Every Stage (8)
10 C.C./How Dare You? (7)
SWEET/Strung Up (7)
SUPERTRAMP/Crisis? What Crisis? (6)
GEORGE DUKE/I Love the Blues (6)
GROVER WASHINGTON/Feel So Good (6)
STREETWALKERS/Streetwalkers (6)
Toots & THE MAYTALS/In the Dark & Funky Kingston (6)
BAD COMPANY/Run with the Pack (6)
MIKE OLDFIELD/Ommadawn (6)
A RAINCOAT/Digalongamacs (6)
BAND/Northern Lights (5)
CRACK THE SKY (5)
RONNIE LAWS/Pressure Sensitive (5)
MAHAVISHNU ORCH./Inner Worlds (5)
HENRY GROSS/Release (5)
LOU REED/Coney Island Baby (5)
BARCLAY JAMES HARVEST/Time Honoured Ghosts (5)
NAT'L LAMPOON/Good-bye Pop (5)
COMMODORES/Movin' On (4)
PARIS/Paris (4)
DAVID BOWIE/Station to Station (4)
LOGGINS & MESSINA/Native Sons (4)
also: Be-Bop Deluxe, Kansas, Gryphon, Stephen Stills, Tommy Bolin, Phoebe Snow, Pretty Things, John Abercrombie, Junior Walker, Tom Rush, Kraan, Wailers, Sadistic Mika Band, Mike Harrison, Ace, Omega, Sonny Fortune, Janis Ian, Danny Kirwan, Gladys Knight, Golden Earring, Ohio Players, Skyhooks, Larry Coryell, Aiye-Keta, Dave Edmunds, Tropea, Dan Hill, and Compleat Dancing Master (2-3)

RETAIL REPORT (from a survey of area stores) (descending order)

DYLAN/Desire
FLEETWOOD MAC
PAUL SIMON
PETER FRAMPTON
EMMYLOU HARRIS
PURE PRAIRIE LEAGUE
PHOEBE SNOW
JOAN BAEZ
QUEEN
RUFUS
GARCIA
JETHRO TULL
GARY WRIGHT
AEROSMITH/1st
EARTH, WIND & FIRE
LOGGINS & MESSINA
BOWIE
CAROLE KING
JACKSON BROWNE/all three
DYLAN/Blood on the Tracks
PARLIAMENT
MAHAVISHNU ORCHESTRA
RONNIE LAWS

JAZZ PLAY

Grover Washington, Mahavishnu Orch., John Abercrombie, Sonny Fortune, Larry Coryell,,George Duke, David Sanborn, Ronnie Laws, Tom Scott, Cannonball Adderley, Roy Ayers Ubiquity, Tropea, Sonny Stitt, and Chick Corea.

For two more weeks,

Bill Lord

Bill Lord, Music Director
WAMH-FM
Amherst College Radio
Box 318, Station 2
Amherst, Massachusetts
01002

413-542-2224
413-542-2288

200 81 12-17-75

DECEMBER 19, 1975

WAMH STEREO FM
AMHERST, MASS. 01002 413·542·2224
Box 318, Station 2,

Playlist published bi-weekly.

AIRPLAY (descending by avg, plays/week)

JONI MITCHELL/Hissing (21) requests
THE BAND/Northern Lights (18)
NEIL YOUNG/Zuma (15)
PATTI SMITH/horses (13) requests "Gloria"
MIKE OLDFIELD/Ommadawn (9)
E.L.O./Face the Music (8)
ALLMANS/Road Goes On (8)
SANDY DENNY/Like an Old Fashioned Waltz (7) new to us
SUPERTRAMP/Crisis?!! (7)
SONNY FORTUNE/Awakening (6)
STEVE HOWE/Beginnings (6)
RUFUS/Chaka Khan (6) "Fool's Paradise"
JIMI HENDRIX/Midnight (6)
STEELEYE SPAN/All Around My Hat (6)
ROBERT PALMER/Pressure Drop (6)
DYLAN/"Hurricane" (6)
WAILERS/Natty Dread (6)
STYLISTICS/You Are Beautiful (5)
ATLANTIS/Live (5) import
KAYAK/Royal Bed Bouncer (5)
10 C.C./"Art for Art's Sake" (5)
ROXY MUSIC/Siren (5)
SWEET/Strung Up (4) import just in
CRACK THE SKY (4) "Hold On"
MICHAEL MURPHEY/Swans (4)
BARCLAY JAMES HARVEST/Ghosts (4)
SPINNERS/Live (3) requests
LUCKY THOMPSON, STEVE STILLS, MELANIE, OHIO PLAYERS, O'JAYS, MAIN INGREDIENT, BRIAN PROTHEROE, DAVE EDMUNDS, LEO KOTTKE, RALPH TOWNER, KINKS (just in), RHINESTONES, DR. JOHN, KRAFTWERK, OZARK MT. DAREDEVILS, DEEP PURPLE, LESLIE WEST BAND, RINGO STARR, MFSB, DAVID WERNER, and GRYPHON (import) (3 apiece)

RETAIL REPORT (from a survey of area stores)

JONI MITCHELL
AMERICA
PAUL SIMON
CAT STEVENS
CARLY SIMON
STANLEY CLARKE
THE BAND
JOAN BAEZ Diamonds & Rust
DYLAN Blood on the Tracks
KC & THE SUNSHINE BAND
EARTH, WIND & FIRE
STEELEYE SPAN
DONNA SUMMER
JEFFERSON STARSHIP
CHICAGO
PATTI SMITH
ROXY MUSIC
ISLEY BROTHERS

JAZZ PLAY

SONNY FORTUNE
RALPH TOWNER
CARLA BLEY/MICHAEL MANTLER
ART LANDE/JAN GARBAREK
FRANK LOWE
CARLOS GARNETT
LUCKY THOMPSON
BASIE BIG BAND
TATUM GROUP MASTERPIECES

Because of the holiday confusion, we're going to skip an issue, so we'll be back on January 16. Have a good Christmas and New Year.

Bill Lord

Bill Lord, Music Director

WAMH 75 of 1

Russ Granoff
3/2/76

In accordance with the WAMH Constitution ratified last fall, Four members of the general staff are to be elected to the position of Staff Representative to the Executive Board. Executive Board members are ineligible both to nominate and to vote for Staff Representatives. Staff Representatives are full voting members of the Board, and serve for terms lasting two semesters.

You may vote for any number of candidates not exceeding four. You may not give more than one vote to any candidate.

All ballots, including those sent to students at schools other than Amherst, must be returned to the WAMH Ballot Box in the Amherst College Post Office by 10 PM, Friday, March 5, 1976. Results of the election will be posted outside the offices at noon on Saturday, March 6, 1976.

The Executive Board meets in the WAMH offices every Sunday at 8 PM. Everyone is free to attend.

To preserve the privacy of your ballot, cut this sheet along the dotted line to separate the portion of the sheet bearing your name from the ballot.

Check the names of the candidates for whom you wish to vote.

___ Peter Bellis
___ Gordon Cates
___ Chris Hannum
___ Gary Lee
___ Ellis Moss
___ Sterling Rex
___ Walter Hiawatha White, Jr.

WAMH
11.30.76

Memo to all Radio Station Staff
From : Staff Representatives
Re : Executive Board Elections

Elections to the Executive Board of WAMH will be held during the final meeting of the prese t board , beginning at 8:00 pm on ednesday , December 15 . All those freshmen , sophomores, and juniors interested in running should prepare a statement and leave it at the station no later than Wednesday , December 8 . Statements should be no longer than one page , double spaced and will be posted for display in the staff room .

Those positions available are as follows : General Manager , Music Director , Program Director , Chief Announcer , News Director , Sports Director , Treasurer , and Special Projects Director . Also available is the o fice of Production Director . All underclassmen are eligible to un , regardless of previous experience with WAMH. Any questions about the nature of E board posts should be addressed to the station manager , Frank Stevenson (408 Morrow , PO Box 377) or any of the present board members . Candidates should prepare for an interview during the evening of the elections .

In addition, elections to fill the four staff representative positions will be held in early February . According to a recent constitutional addendum , petitions to be placed on the ballot must be submitted by the tenth class day of the second semester , and elections will follow soon thereafter .

All those interested in running for any position are encouraged to attend an E Board meeting between now and the 15th . They begin at 7:00 PM, on ednesdays, in the radio station staff room .

- G L L

- 6 b b -

MAY 3, 1976

4/30/76

200

WAMH STEREO FM

AMHERST COLLEGE AMHERST, MASS. 01002 413·542·2224

Playlist published bi-weekly.

AIRPLAY (in decreasing order by avg. plays/wk. over the last two week period)

NILS LOFGREN/Cry Tough (12)
LED ZEPPELIN/Presence (10)
JOHN DAVID SOUTHER/Black Rose (9)
SANTANA/Amigos (9)
ROLLING STONES/Black and Blue (8)
HEART/DREAMBOAT ANNIE (8)
CHRIS de BURGH/Spanish Train (8)
TOM WAITS/Nighthawks & Closing Time (8)
JOE WALSH/Can't Argue w/ Sick Mind (8)
AMERICA/Hideaway (8)
GENESIS/Trick of the Tail (7)
POUSETTE-DART BAND/ (7)
THIN LIZZY/Jailbreak (7)
STEVE GOODMAN/ Words You Can Dance to (7)
WEATHER REPORT/Black Market (7)
ROY BUCHANAN/Street Called Straight (6)
BOZ SCAGGS/ Silk Degrees (6)
LES DUDEK/ (6)
JONATHAN EDWARDS/Rockin' Chair (6)
GARY WRIGHT/SPOOKY TOOTH/Only Yesterday (6)
MARVIN GAYE/I Want You (6)
TAJ MAHAL/Satisfied 'N' Tickled Too (6)
FLEETWOOD MAC/ (5)
RETURN TO FOREVER/Romantic Warrior (5)
JIM CAPALDI/Short Cut Draw Blood (5)
FLORA PURIM/Open Your Eye, You Can Fly (5)
JEAN-LUC PONTY/Aurora (4)
WINGS/Speeed of Sound (4)
RUSH/2112 (4)
AL di MEOLA/Land of the Midnight Sun (4)
LEONARD COHEN/Best (4)
LONNIE LISTON SMITH/Reflections of a Golden Dream (4)
MICHAEL PINDER/The Promise (4)
OUTLAWS/Lady in Waiting (3)
THIS IS REGGAE MUSIC/Vol. 2 (3)
ROY HARPER/Cricketeer (3)
RUSS BALLARD/Winning (3)
BILLY COBHAM/Life & Times (3)
FIREFALL/ (3)
SEALS & CROFTS/Get Closer (3)
GREG KIHN/ (3)
EARTH QUAKE/Rocking the World (3)
DAVE LOGGINS/Country Life (3)

RETAIL REPORT (decreasing order)

FLEETWOOD MAC
EAGLES GREATEST HITS
ROLLING STONES
PETER FRAMPTON
AMERICA
MARVIN GAYE
LED ZEPPELIN
DIANA ROSS
WINGS
BOZ SCAGGS
QUEEN/Night at the Opera
JESSE COLIN YOUNG
RETURN TO FOREVER
GEORGE BENSON
NILS LOFGREN
PATTI SMITH
ELVIN BISHOP
SANTANA
FOOL'S GOLD
DYLAN/Desire
FIREFALL
BRASS CONSTRUCTION
PARLIAMENT
TAJ MAHAL

See y'all in two weeks,

Bill Lord

Bill Lord, Music Director
WAMH-FM
Amherst College Radio
Box 318, Station 2
Amherst, Massachusetts 01002
413-542-2224
413-542-2288

4-7-76 2007

APRIL 2, 1976

WAMH STEREO FM

AMHERST COLLEGE AMHERST, MASS. 01002 413·542·2224

Published bi-weekly.

AIRPLAY (in descending order by plays/week)

JONATHAN EDWARDS/Rockin' Chair (11)
GENESIS/Trick of the Tail (10)
SANTANA live/LOTUS import (10)
ROBIN TROWER/Live (10)
WINGS/At the Speed of Sound (6)
MURRAY HEAD/Say It Ain't So (6)
JESSIE COLIN YOUNG/On the Road (6)
DIRK HAMILTON/You Can Bark on the Left or Sing on the Right (6)
KINGFISH/Kingfish (6)
LAURA NYRO/Smile (6)
DR. FEELGOOD/Malpractice (5)
ELLIOTT MURPHY/Night Lights (5)
THIN LIZZY/Jail Break (5)
JEAN-LUC PONTY/Aurora (5)
SLADE/Nobody's Fools (5)
WAYLON, WILLIE, etc./Outlaws (4)
SUTHERLAND BROS. & QUIVER/Reach for the Sky (4)
VASSAR CLEMENTS/Superbow (4)
JOAN BAEZ/Lovesong Album (4)
NILS LOFGREN/Back It Up (live) (4)
OUTLAWS/Lady in Waiting (4)
Up and Coming (3 a piece): SAILOR, SANTANA, VAN DER GRAAF GENERATOR, DOOBIE BROS., ROY HARPER, MARVIN GAYE, RAHSAAN ROLAND KIRK, NEKTAR, PAVDOV'S DOG, WISHBONE ASH, RETURN TO FOREVER, FOOL'S GOLD, LEE OSKAR, DIANA ROSS, DONNA SUMMER, SLIK single, STRING DRIVEN THING, PYE HISTORIES (kinks, searchers, donovan), AL DI MEOLA.

RETAIL REPORT (best selling at area stores; descending)

FRAMPTON COMES ALIVE
FLEETWOOD MAC
EAGLES greatest hits
LED ZEPPELIN presence
WINGS speed of sound
GENESIS trick of the tail
BOZ SCAGGS silk degrees
NILS LOFGREN cry tough
JESSE COLIN YOUNG on the road
BOB DYLAN desire
BRASS CONSTRUCTION
AL DI MEOLA
RETURN TO FOREVER
MARVIN GAYE
JOAN BAEZ from every stage
SANTANA amigos
OUTLAWS lady in waiting
DOOBIE BROS. takin it to the streets
ELVIN BISHOP/struttin' my stuff
SALSOUL ORCHESTRA

CONCERTS IN OUR AREA

Melissa Manchester 4/9
Aztec Two-Step 4/13
Tom Waits/Liv Taylor 4/14
Bad Company 4/14
Peter Frampton/J. Geils Band 4/--
David Bromberg Band/Pousette-Dart Band 5/9

We have successfully completed our move to our new transmitting site, and we are operating at 150 watts stereo from the top of 800 ft. Mt. Lincoln, with a radius of about 40 miles. Nice clean sound, too, because it's the highest mountain in the area, and we overcome interfering hills. That's all that's new here. See you all in two weeks.

Bill Lord

Bill Lord, Music Director
WAMH-FM
Amherst College Radio
Box 318, Station 2
Amherst, Massachusetts 01002
413-542-2224
413-542-2288

OCTOBER 8, 1976

10.12.76
200

WAMH STEREO FM
AMHERST COLLEGE AMHERST, MASS. 01002 413·542·2224

Playlist published bi-weekly.

AIRPLAY (avg. plays/week for the last two weeks)

ERIC CLAPTON/No Reason to Cry (30)
STEVIE WONDER/Songs in the Key of Life (24)
BOSTON/Boston (23)
STILLS-YOUNG BAND/Long May You Run (20)
JEFFERSON STARSHIP/Spitfire (20)
SOUTHSIDE JOHNNY/I Don't Want to Go Home
JEFF BECK/Wired (16) (16)
BOB DYLAN/Hard Rain (13)
STANLEY CLARKE/School Days (13)
LINDA RONSTADT/Hasten Down the Wind (12)
AL STEWART/Year of the Cat (11)
RENAISSANCE/Live at Carnagie Hall (11)
STEVE MILLER/Fly Like an Eagle (11)
STEELY DAN/Royal Scam (11)
GORDON LIGHTFOOT/Summertime Dream (11)
RY COODER/Chicken Skin Music (10)
HALL & OATES/Bigger Than Both of Us (10)
HERBIE HANCOCK/Secrets (10)
ARLO GUTHRIE/Amigo (10)
ROD STEWART/Night on the Town (10)
ANDY PRATT/Resolution (9)
BACK STREET CRAWLER/2nd Street (9)
DWIGHT TWILLEY BAND/Sincerely (9)
ROGER MCGUINN/Cardiff Rose (9)
DERRINGER/Derringer (9)
GRAHAM PARKER/Howlin' Wind (8)
GEORGE BENSON/Breezin' (8)
BOZ SCAGGS/Silk Degrees (8)
CARLY SIMON/Another Passenger (8)
MANFRED MANN, CHRIS HILLMAN, THE BAND, ISLEY BROS., AND BRYAN FERRY (7)
FLEETWOOD MAC, PARIS, ROXY MUSIC, MOTT, BEACH BOYS, AND TED NUGENT (6)
ARTFUL DODGER, CHRISTINE PERFECT, ABBA, AUTOMATIC MAN, MARK-ALMOND, EARTHQUAKE, LYNYRD SKYNYRD, MARY KAY PLACE, ORLEANS, CORYELL, FREDDIE HUBBARD Windjammer, AND TOMMY JAMES (5)
RICHIE FURAY, EMOTIONS, HERB PEDERSON, RINGO, O'JAYS, MOVIES, LABELLE, NILSSON, BECKIES, TOMMY BOLIN, MCCOY TYNER, JESSE WINCHESTER, DIANA ROSS, COMMODORES, J.J. CALE, AND COMMANDER CODY (4)

RETAIL REPORT (descending)

STEVIE WONDER (way above everything else)
EARTH, WIND & FIRE
BOZ SCAGGS
STEVE MILLER
FLEETWOOD MAC
ORLEANS
PETER FRAMPTON
BOSTON
HEART
GEORGE BENSON
LINDA RONSTADT
BOB DYLAN
LYNYRD SKYNYRD
HALL/OATES Abandoned Luncheonette
PARLIAMENT
JEFF BECK
JEFFERSON STARSHIP
STEELY DAN
O'JAYS
JAMES TAYLOR
TED NUGENT
JIMMY CLIFF Harder They Come

Stores surveyed:
For the Record, Amherst
Record Town, Hadley
Sunshine Records, Amherst
Tech Hifi, Northampton

See you all in two weeks,

Bill Lord

Bill Lord, Music Director
WAMH-FM
Amherst College Radio
Box 318, Station 2
Amherst, Massachusetts 01002
413-542-2224
413-542-2288

October 1976

10.7.76

50

TO: All WAMH Programmers

FROM: Ben Murphy, News Director

RE: News on WAMH

The following is station policy, issued under the authority vested in me as News Director by the Constitution and Executive Board of WAMH. All programmees are obliged to read and understand this policy and how it affects them.

Scheduled News Broadcast Policy

Scheduled news broadcasts occur at 9AM, 1PM, 6PM and 11PM Monday through Friday. Saturday broadcasts occur at 12 Noon, 6PM and 11PM. Six o'clock broadcasts are ten miuntes in length. All others are five minutes in length. ****The ~~xxxx~~ voice of the jock, or a PSA cart, may not immediately precede or follow the news broadcast. A selection of music is the only thing permitted to air just before or just after the news. The news introduction spoken by the news broadcaster will include a station ID, which should be logged, as should the news broadcast itself. If you have any questions about prorer logging of news, contact Russ Gratzow. THERE WILL BE NO NEWS INTRO CART.

All newstime jocks will receive a short (one-sentence) "teaser" fifteen minutes before the broadcast. The teaser, which will contain quick headlines of the lead news items, should be read ~~XX~~ 5 to 10 minutes before the news, at a time convenient to your programming.

If a news broadcaster fails to show for a news slot, notify the News Director by telephone ~~or by placing a message on the bulletin board outside MGR.~~ AND FILL IN A NEWS EVALUATION FORM.

Unscheduled News Policy

The material supplied by UPI and other news services is available for the use of all personnel. The following guidelines should be followed to preserve the continuity of station programming.

* "hard news" should be limited to "headlines". Absolutely NO hard news should be aired within one hour of a news broadcast
* feature, sports and other items may be used freely
* all station personnel are expected to maintain the order of the newsroom - follow the posted instructions

In addition, pre-prepared "alternative news" items will be prepared for your use. You will be required to note the date and time (appx) of broadcast if you do use them. ON THE CART

Any questions pertaining to news may be addressed to me, Ben Murphy, via my mailbox in the station office, my P. O. Box (740), or via telephone (549-4830).

ALL NEWSTIME DJ'S MUST FILL IN A NEWS EVALUATION FORM FOR EACH NEWS BROADCAST - PLACE WITH MUSIC LOG

Addendum

Newsletter for News Broadcasters

1. It is crucial to the success of the broadcasts to have adequate preparation time beforehand. A half-hour has been suggested as normal preparation time. That means that after you are used to the broadcast format you should be able to do a good job of preparing the broadcast in thirty minutes. But you should be your own judge . . . if you find you have enough time to read through the news at least once OUT LOUD (AFTER reading it through silently for content & editing) then you are fine with a half hour. For the first few shows, however, the additional time of performing an unfamiliar task in getting the copy together will have a tendency to cut into your rehearsal time. Don't let this happen. to be safe, plan an additional fifteen minutes or so before the broadcast.

2. A new opening and closing for broadcasts plus additional helpful information has been posted on a clipboard by the UPI machine. Take this clipboard into the broadcast booth with you.

3. DJ's have been requested to fill in forms to evaluate news. This is to ensure a prpper level of feedback to the news department regarding the quality of news broadcasts. Another part of the feedback process is you. Please share with me your experiences and observations on the broadcasting of news. Innovation always begins with the masses.

4. Workshops on broadcast techniques will be put together according to demand and feasibility. You will be hearing more on this.

5. WAMH will be airing a mock candidate debate . . . and needs news personnel who would be willing to question the candidates' representatives. Please contact me if you are interested.

6. FOR SIX PM NEWSCASTERS It is my feeling that some improvement would be made in the broadcast by breaking up the ten minute newscast. In the next week or two I would ask you to divide the news at six into two parts -- separated by a PSA cart announcement. This will necessitate the following: shorten the news copy by about 30 secs.; write a brief transition in and out of the cart; strenuously inform the jock on duty of the facts of the matter. Your transition should not depart significantly from the following: ~~XWxxkkxhxxhxx~~ "In other news-- (teaser line or two) . We'll be back with those items and more, after this." I realize this may seem somewhat commercial. But people are so used to commercialism that they will find this more listenable.

Contact me ~~x~~ if you have any questions on any of these matters . . .

549-4832
PO 740

Ben Murphy

NEWS EVALUATION FORM

This form should be filled in by all DJ's on duty during the broadcasting of news. Please place it with your music logs before you leave. Many thanks.

Ben Murphy
News Director

Date --- _____ Time of news broadcast --- _____

Your name --- _____ Newscaster's name --- _____

Was the tempo of the broadcast . . .	too fast	just right	too slow
Was the pronunciation (esp. of names & places) of the broadcast . . .	clear		difficult to understand
Did the broadcaster's preparation seem adequate . . .	yes--well prepared		absolutely not
Did the broadcaster's delivery sound . . .	confident, authoritative		flustered
In general, was this an informative broadcast?	quite so		absolutely not

Your comments and feedback are needed by the News Department. Please use this space.

WAMH (Bill Lord) 9-24-76
2 of 7

SEPTEMBER 27, 1976

WAMH STEREO FM

Playlist published bi-weekly.

AMHERST COLLEGE AMHERST, MASS. 01002 413·542·2224

HEAVY AIRPLAY (avg. plays/week)

BOB DYLAN/Hard Rain (15)
STEELY DAN/Royal Scam (13)
JEFFERSON STARSHIP/Spitfire (11)
STEVE MILLER/Fly Like an Eagle (9)
BEATLES/Rock'n'Roll Music (8)
DAVID BOWIE/Changesonebowie (8)
JEFF BECK/Wired (8)
ROGER MCGUINN/Cardiff Rose (8)
STILLS-YOUNG BAND/Long May You Run (7)
CROSBY/NASH/Whistling Down the Wire (7)
BOSTON/ (6)
SOUTHSIDE JOHNNY/I Don't Want to Go Home (6)
RENAISSANCE/Live at Carnagie Hall (6)

MODERATE AIRPLAY

ARLO GUTHRIE/Amigo (5)
POCO/Rose of Cimmaron (5)
EARTHQUAKE/8.5 (5)
TUBES/Young and Rich (5)
BOB MARLEY/WAILERS/Rastaman Vibration (5)
MARSHALL TUCKER/Long Hard Ride (5)
HALL/OATES/Bigger than Both of Us (5)
LOUDON WAINWRIGHT/T-Shirt (4)
STANLEY CLARKE/School Days (4)
MOTT/Shouting and Pointing (4)
MANFRED MANN/Roaring Silence (4)
ROD STEWART/Night on the Town (4)
RY COODER/Chicken Skin Music (4)
GRAHAM PARKER/Howlin' Wind (4)

RETAIL REPORT (compiled from area stores)

(in descending order)
BOZ SCAGGS
STEVE MILLER
GEORGE BENSON/Breezin'
HEART
BOB DYLAN
FLEETWOOD MAC
PETER FRAMPTON
JEFF BECK
STANLEY CLARKE
DAVID BROMBERG
FUNKADELIC
STILLS-YOUNG BAND
DR. BUZZARD
ARLO GUTHRIE
EARTH, WIND & FIRE
STEELY DAN
RY COODER
SALSOUL ORCHESTRA
JESSE WINCHESTER
FLEETWOOD MAC/Bare Trees
LYNYRD SKYNYRD/One More from the Road

Bill Lord

Bill Lord, Music Director
WAMH-FM
Box 318, Station 2
Amherst, Massachusetts 01002
413-542-2224
413-542-2288

WAMH STEREO FM
AMHERST COLLEGE AMHERST, MASS. 01002 413·542·2224

9-14-76
1550

FOR ALL NEW STUDENTS

WAMH-FM Stereo, located in the South basement of Pratt will hold its annual open house next Thursday, Sept. 23 at 7 pm. We are looking for people interested in any aspect of radio: management, operations, news, sports, music, production, and engineering. If you were considering any kind of involvement in college radio, please attend.

FOR CURRENT STAFF MEMBERS OF WAMH

Slot requests for this semester are due this Friday, Sept. 17. This deadline is final. Please sign-up on the sheet posted outside the station in the same manner as last semester (with your first 4 preferences numbered in the order you'd prefer).

Regular programming is scheduled to begin Monday, Sept. 20. In the interim, sign-up programming is open from 12 noon until 2 am. We strongly urge you to utilize this as training time for you to brush-up on your delivery etc., and as an opportunity for us to evaluate your show if we are unfamiliar with it. Some people may be asked to submit audition tapes. Please excuse the inconvenience. It will enable us to work out the slot assignments more intelligently.

Thank you,
Frank Stevenson
Russ Granzow
On behalf of the Executive Board